



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

draw the dignified Roman to perfection.—46: This work [*Dei delitti e delle pene*] produced as important results as any that has ever been published.—53: Alfieri and Goldoni hardly rank among the world's greatest dramatists.—88: [Tiraboschi's] book . . . is far better than anything of the kind that has appeared before or since.—132: an age when action was impossible.—135: There is little variety in Alfieri's tragedies.—138: [Alfieri] cannot be ranked among the world's great tragic poets.—199: Manzoni has none of Scott's breadth and range and wealth of creative power.—212: [Dante seems] to draw . . . inspiration through a profound knowledge of literature rather than from a direct contact with life itself.—269: [Prati] is . . . a finished artist in verse.—270: [Zanella] is too placid, too self-conscious to be a real lyric poet . . . He is now only remembered by his "Conchiglia fossile," which is by far the best of his poems.

The introductory chapter, on the seventeenth century, is poorly proportioned. Davila, Benvoglio, and Sforza Pallavicino are mentioned, while Galileo and Boccacini receive only three or four lines apiece, and Lippi, Rosa, Buonarroti the Younger, and Sagredo are not mentioned at all. Mascheroni is certainly important enough to be treated among the writers of the eighteenth century, and Fucini to be treated among those of the nineteenth.

It is to be hoped that the style of the book will be revised for a second edition. Possessive adjectives are used with a most promiscuous indefiniteness, and the careless location of clauses leads to surprising effects:

Page 33: Galvani's electrical experiments on frogs, which were perfected by Volta in his invention of the electric pile, have raised both men to the first rank in the scientific world.—34: Vico's father was a bookseller. A bad fall in his childhood, which actually cracked his skull-bone, put an end to his early gaiety.—137: As is usual in his tragedies, Saul does not appear till the second act.—228: and then he virtually dies with a shower of her kisses on his lips.—229: He was passionately fond of music, but, though very short-sighted, he always refused to wear glasses.—230: the neighborhood of Vesuvius . . . is certainly more calculated to impress us with the littleness of man, especially during an eruption, than any other district in Italy.—336: After trying historical plays, in which Felice Cavallotti (1842-98),

"the last of the romantics," as Carducci called him, who was killed in a duel, also obtained considerable success, he turned to modern comedy.

ERNEST H. WILKINS.

The University of Chicago.

Wörterbuch und Reimverzeichnis zu Dem Armer Heinrich Hartmanns von Aue von G. C. L. Riemer. (Hesperia Nr. 3.) Göttingen, Vandenhoeck & Ruprecht (Baltimore, The Johns Hopkins Press), 1912. 162 pp.

This dictionary to Hartmann's *Armer Heinrich* is, as stated in the Preface, modeled on Benecke's *Wörterbuch zu Hartmanns Iwein* and is intended to serve the purposes of the beginner as well as of the scholar. As in Benecke, each citation is given in the form of a complete phrase or clause, a feature that has swelled the size of the book, but which also greatly facilitates its use. The analysis of the meanings of individual words has found a rather fuller treatment than in the dictionary of Benecke.

Even for so short a poem as the *Armer Heinrich* the preparation of a complete glossary in the manner indicated is no small undertaking. The author has performed his task with a thoroughness and accuracy that will compare favorably with any similar work.

As to typography, it is somewhat startling to see the Middle High German text printed in *Fraktur*,—it takes one back to the edition of the *Armer Heinrich* by the Grimms. Especially such a form as *biß* (=diss) has an odd look. However, the font of *Fraktur* employed is a beautiful one and the general effect pleasing. *Antiqua* is used in the italic form only, a restriction that unfortunately makes impossible a distinction in typography between the definition and the designation of the grammatical category, of a word (abe, ab *präp. von*, *herab von*, *weg von*).

The textual basis is the edition of Paul, but variants in the texts of Haupt, Wackernagel, and Bech are registered with the minutest care. It would seem however that here the necessities

of the beginner rather than the needs of the scholar had been consulted. Editions lack the element of stability, and if variants are to be considered to the extent here done, ms. variants rather than variant textual readings deserve to be introduced as the more lasting in value. This principle is in the present instance all the more applicable since the ms. tradition of the *Armer Heinrich* is extremely limited. The critical edition of Gierach (*Germanische Bibliothek*, III, 3), which has just appeared, may be used to illustrate the point involved. In a section of one hundred lines (1001-1100) selected at random we find at least four variant readings of some importance that are adopted by Gierach on the ms. authority of either A or B and which under the method adopted by the author are not recorded in the *Wörterbuch*. The instances are: *senfterte* (1036), *des* (1048), *wiste* (1072), *bedenkest* (1077).

The Appendix (pp. 137-161) contains: 1. Alphabetisches Verzeichnis der Wörter, die bei Paul gar nicht oder in ganz anderer Form vorkommen. 2. Reimverzeichnis. 3. Alphabetisches Verzeichnis der Reimworte. The last of these could with advantage be eliminated by marking with an asterisk in the dictionary proper all references in which a form occurs in rime-position.

The *Reimverzeichnis* distinguishes all ambiguous forms; even double meanings (e. g. *gemach*) are carefully differentiated. The double entry of each rime-pair (*mac* : *tac* under both *mac* and *tac*) seems unnecessarily cumbersome and does not promote perspicuity. I should instead favor an alphabetical arrangement, an inverse order in any single rime-pair being indicated by an asterisk preceding the number. As this question of method is of some practical importance for the compilation or publication of similar lists in the future, the two methods may perhaps be illustrated in the case of a single rime-ending.

er sach: er sprach 1242. 1272. 1492. ez geschach 128. 402. er jach 1198. er ensach: das gemacht ('*Zimmer*') 1181. er ersach: ez geschach 1282. er sprach 629. daz ungemach 990. er versach: ez geschach 970. er sprach 1107; er sprach: er sach 1241. 1271.

1491. er ersach 630. er versach 1108. er zerbrach 382. 858. er gesprach: er gebrach 620; ez geschach: er sach 127. 401. er ersach 1281. er versach 969. daz gemacht 142. 294. daz ungemach 271; daz gemacht: ez geschach 141. 293. er ensach (: '*Zimmer*') 1182. daz ungemach: er ersach 989. ez geschach 272. er zerbrach 1045; er zerbrach: er sprach 381. 857. daz ungemach 1046; er gebrach: er gesprach 619; er jach: er sach 1197.

Rearranging this in accordance with the method suggested, we have:

er gebrach: er gesprach *619. er zerbrach: daz ungemach 1045. :er sprach *381, *857. er jach: er sach *1197. daz gemacht ('*Zimmer*') : er ensach 1181. gemacht ('*Behaglichkeit*') : ez geschach *141, *293. daz ungemach: er ersach *989. :ez geschach 271. er sach: ez geschach 127, 401. :er sprach 1241, 1271, 1491. er ersach: ez geschach 1281. :er sprach *629. er versach: ez geschach 969. :er sprach *1107.

It will be seen that of two rime words the one whose riming syllable comes first alphabetically is for purposes of arrangement made the basic one. Compounds follow their simplex in the alphabetic order of their prefixes. Any given rime-pair can thus be instantly found.

As to details, the remark under *beginnen*: "beim Übersetzen öfters zu unterdrücken" might well have been somewhat enlarged on. The suggestion made above, that position in rime be indicated in the body of the dictionary by asterisks, here also finds welcome illustration. Such a device would have shown at a glance that as between *begunde* and *began*, the two preterit forms of *beginnen*, *begunde* stands in rime position only once out of a total of sixteen times, whereas the two instances of *began* are both found in rime.—In *ein ganziu kröne der zuht* (l. 63) *ganziu* is hardly to be interpreted 'nicht entzwei' but rather, under category 2) as 'vollkommen' (*perfect*). Compare e. g. *ganze kunst ze ritterschaft*, Gregorius 1994.—In connection with the form *jugende* (l. 34) a reference to the conclusions of Kraus, *Das sogenannte zweite Büchlein* (Festgabe für Richard Heinzel), p. 139, seems called for.—Similarly under *sô* and *sus* I miss a statement

of the distinction pointed out by Sievers, PBB. xii, 498.—An examination of another copy besides my own has shown that the misprint (Riemer, p. 162) in Haupt's edition of *do* for *dô* (l. 987) is merely an instance of a broken type.—The proof reading has been done with extreme care; there are practically no misprints. Under *gemach*, p. 35, read *Behaglichkeit* for *Behaglichheit*; *drüd.* for *präp.* on p. 136, l. 1, doubtless slipped in after the final revision.

In conclusion it may be in place to state that at least two of the general strictures above made would apply with equal force to other works of this nature, whether glossaries or rime-indices, and that they do not affect the general character of the book, which remains a model of good workmanship.

B. J. Vos.

Indiana University.

L. TESSON, *Méthode naturelle et rationnelle pour apprendre en même temps à parler correctement, à lire et à écrire le français.* Paris: Amat, 1913. 96 pp.

This booklet begins, az evry modern-lan-gwej primer shood, with sounds. But unfortunately the author's sound-sistem iz not compleet. It has no means ov showing the difference between *mettre* and *maître*. It lacs symbols for voisless *l* and voisless *r*, altho thees sounds ar recwired in the paual forms ov werds like *ample* and *encre*. Az it iz a common (and, to sensitiv ears, extreemly unplezant) mistake among foreners to uze voist *l* and voist *r* hwær the voisless sounds ar needed, the author iz rong in saying (p. 16) that foreners can lern to pronounse French corectly by folloing his transcripcions.

The kee-werds given for wone sound ov *o* ar *homme* and *vieillot*. This iz misleading; in normal French *vieillot* rimes with *chaud*. Curiously enuf the author rites "paltô" (p. 51) and "arikô" (p. 57) with the same clôs *o* az in *chapeau*.

I do not think môst teachers wood like the sistem ov transcripcion: "ho-" for *chou* seems

rather od, and wood repel enybody hoo, eether in theory or in practis, distingwishes the sound *h*. The hihly punctuated efect ov the sistem cood be lessend by uzing (hwich wood harmonize with the author's *w* for the corresponding semivouel) insted ov "o-"; *h* insted ov "u"; *æ* insted ov "e-"; and *ñ* insted ov "g-". The texts contain meny mistakes; evidently the author iz not skild in the art ov transcripcion.

In the last therd ov the werk, orthografy iz gradually mixt with the fonetic forms. Thus the lerner begins with "bôko-" (not "bôk-o" az misprinted on p. 57); then come "bôko-u" (p. 63), "bôko-up" (p. 68), "bôco-up" (p. 72), "bea:co-up" (p. 80) and finally *beaucoup*. I do not like this plan; it seems a needless waste ov time, even if it iz not actually harmful, to teach enything besides fonetic spelling and orthografy.

E. H. TUTTLE.

New Haven, Conn.

CORRESPONDENCE

UNTERMAYER AND RATISBONNE

To the Editors of Mod. Lang. Notes.

SIRS:—In a publication of some fifty years ago I note a French poem which has a striking parallel in a very recent American magazine. The American poem is by Mr. Louis Untermeyer, and is to be found in the August number of *Harper's*, page 398. Here it is:

FOLK SONG

Back she came through the flaming dusk,
And her mother spoke and said:
"What gives your eyes that dancing light,
What makes your lips so strangely bright,
And why are your cheeks so red?"
"Oh, mother, the berries I ate in the lane
Have left a stain."

Back she came through the faltering dusk
And her mother spoke and said:
"You are weeping, your footstep is heavy with care,
What makes you totter and cling to the stair,
And why do you hang your head?"
"Oh, mother—oh, mother, you never can know—
I loved him so!"